

PERUVIAN, INCAS



Folk Dance Scene

JANUARY 1987

VOLUME 21 NUMBER 9



San Diego State Univ.
Folk Dance Conference

28th Memorial
Scholarship Fund

1987 Valentine Party

7:30 PM - Saturday - February 7, 1987

Girls Gymnasium
Laguna Beach High School
625 Park Avenue
Laguna Beach, CA

\$4.00 Donation

Friday 2/6/87

Institute 7:30
Afterparty 11:30

Saturday 2/7/87

Adv. Workshop 10:00
Institute 1:30
Valentine Party 7:30
Afterparty

Sunday 2/8/87

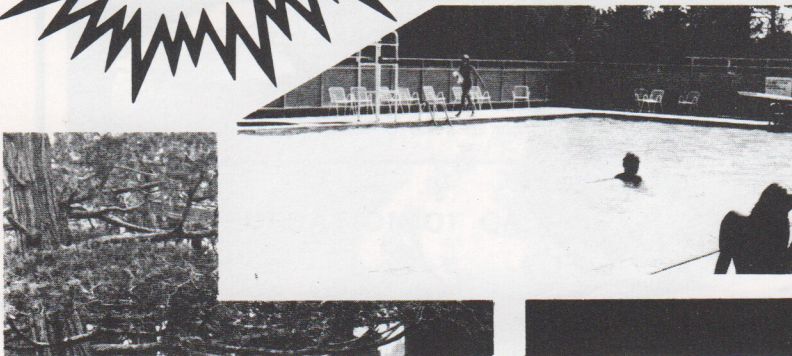
Council Mtg. 10:00
Concert & Festival
Laguna Beach
Folkdancers
1:00

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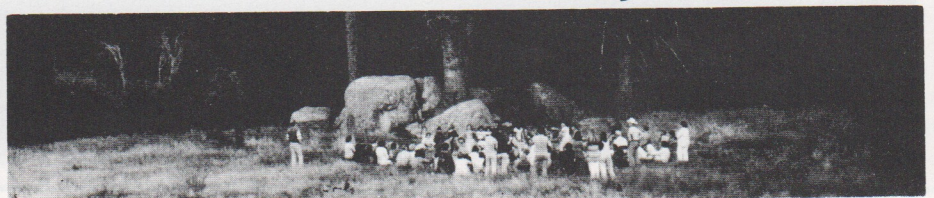


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COMING June 19-26, 1987





JANUARY 1987

VOLUME 21 NUMBER 9

Folk Dance Scene

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FOLK DANCE SCENE is published to educate its readers concerning the folk dance, music, costume, customs, lore and culture of the people of the world. It also is designed to inform them as to the opportunities to experience folk dance and culture in Southern California and elsewhere. In addition, it advises readers as to major developments in the Folk Dance Federation of California, South, of which this is the official publication.

The Folk Dance Federation of California, South, is a non-profit, tax-exempt educational organization incorporated under the laws of California. The Federation is dedicated to the promotion of and education about all international folk dancing and its related customs. Membership is open to all races and creeds, and neither the Federation nor the FOLK DANCE SCENE shall be used as a platform for prejudicial matter. All proceeds from this publication are used to pay the costs of its publication and distribution.

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MANUSCRIPTS AND NOTICES: The Editors will attempt to include all newsworthy items which are consistent with the policy of the magazine. News items should reach the Editors by one week before the first of the month prior to publication for inclusion. Potential authors of feature articles should correspond with the Editors prior to submitting their manuscript.

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MEMBERSHIP: To join the Folk Dance Federation of California, South, one may either affiliate with a member club or join directly as an associate member by contacting the Director of Extension.

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Calendar

CALIFORNIA

JANUARY

- 1/3 Aman's 2nd Annual Dance Party,
Vet.Mem.Aud., Culver City, 7pm
- 1/6 George Tomov at Tuesday Gypsies
213/556-3791
- 1/10 Sacramento-Pairs & Spares Party
Night, M.Anderson School
- 1/11 Pasadena F.D. Coop. Festival &
Fed.Council Mtg., Glendale Civic
Aud., Glendale; Mtg. 11am; Dance
1:30-5:30pm
- 1/23-25 Pacific Northwest Ballet,
Royce Hall, UCLA
- 1/24 Morca Dance Theatre, Beckman
Aud., Cal.Tech., Pasadena
- 1/24 Five Cities Party Night, Ojai Art
Center, Ojai, 8pm, 805/484-9183
- 1/24 Sacramento-Left Footers Party
Night, Theo.Judah School

FEBRUARY

- 2/6-8 Laguna Folk Dance Festival Wknd
& S.D.F.D. Conf. Valentine Party
- 2/7 Ballet Trockadero de Monte Carlo,
Bridges Aud., Claremont Coll.
- 2/7-8 & Bejart Ballet of 20th Century,
2/10-15 Royce Hall, UCLA
- 2/8 Bucket Dance Theatre, Wadsworth
Theatre, UCLA
- 2/14 Sacramento-Whirl a Jigs Party
Night, M.Anderson School
- 2/15 Irish Rovers, Bridges Aud.,
Claremont Coll.
- 2/20-22 RSCDS, San Diego Branch,
Dance Weekend
- 2/28 Sacramento-Left Footers Party
Night, Theo.Judah School

OTHER STATES

JANUARY

- 1/4-17 WEST VIRGINIA, Elkins-Winter
Augusta Wkshp, Davis & Elkins
Coll., 304/636-1903

FEBRUARY

- 2/12-16 NEW YORK, Washington's B'Day,
Solway House, 718/436-3124
- 2/28 NEW MEXICO, Albuquerque-
Traditional Music of
Eastern Europe, Keller Hall,
Univ. of N. Mexico, 8:15pm

SQUARE DANCE

JANUARY

- 1/15-18 ARIZONA, Tucson-Tucson's Festival
'87, 602/886-0837
- 1/29-31 HAWAII-22nd Aloha State S/D
Convention, 800/323-2222

FEBRUARY

- 2/13-14 GEORGIA, "Jekyll Island Ball"
803/244-5447

DEADLINE DATES

FOR CALENDAR LISTINGS:

- Feb. 1987 issue - Dec. 19, 1986
Mar. 1987 issue - Jan. 16, 1987 Send to:
Fran Slater, 1524 Cardiff Ave.,
Los Angeles, CA 90035: 213/556-3791

FOR ARTICLES, ADVERTISING, CLUB ACTIVITIES

- Feb. 1987 issue - Dec. 26, 1986
Mar. 1987 issue - Jan. 23, 1987 Send to:
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Letters to the Editor

Dear Scene,

I would like to express my appreciation to the following groups: Five Cities, Laguna/Narodni, Folk Dance Cafe, Gypsy Camp Coffee House, and the Folk Dance Federation of California, South. These five groups, hosted workshops with Bora Ozkok. I would also like to thank Cal Tech for hosting one at the last minute. Also UCI Folkdancers for hosting a "THANK YOU BORA, WE LOVE YOUR DANCES, AND FAREWELL" party. This was also set at the last minute.

I would also like to thank everyone who supported these workshops. Some dancers attended one while others came to three or more. Bora said many times how nice it was to see old friends and renew old acquaintances. We had lots of live music thanks to Bora, Alison Snow and Richard Maheu at some of the workshops.

I would like to thank Bora for coming to California and putting up with the constant driving around and whirlwind schedule. I felt that his workshops were entertaining, stimulating and delightful. It is always nice when a teacher puts out 200% effort.

If you could not attend any of the workshops, hopefully some of the local teachers will re-teach some of the material. Turkish dancing is more than Ali Pasa and Iste Hendek.

Thank you again to Bora and all the support groups.

Sincerely,

Darci Linkey



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Council meeting 11:00

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ON THE SCENE



AMAN DANCE PARTY

Back by popular demand! Last year's dance party was such a success that Aman decided to have another one. Motivated by numerous inquiries from folk dance enthusiasts all over So. California, they reserved the Veterans' Memorial Auditorium in Culver City for Saturday, January 3, 1987.

The party will be presented by AMAN's Orchestra and will have guest appearances by some of the most talented musicians in the area. Party Host/Teacher is Dick Oakes (also back by popular demand). Teaching is at 7:30 pm; Party at 9:00 pm. Admission: \$6, general public; \$5 for AMAN supporting members. A No Host Bar and Snacks will be available.

VESELO SELO FOLKDANCERS

The good news is out about Veselo Selo, the well-known folk dance coffeehouse in north Anaheim. On Saturday, Oct. 25, the first event under new management was held—a Halloween party attended by over forty dancers. The new owners are the Veselo Selo Folkdancers, a cooperated club composed of thirty dancers. Jim Ulrich, President, Lucille Vestal and Joyce Nerad Treasurer. For information, call (714) 635-7356.

ENGLISH COUNTRY DANCING

The Southern California Country Dance Society will meet at Marine Park Center, 1406 Marine St., Santa Monica on Friday, January 9 and 23 at 8 pm. All dances will be taught or talked through, so no experience is necessary. Everyone is welcome to attend and enjoy historic dancing to live music

The dances are for sets of couples, with an emphasis on everyone moving through patterns. The feeling is relaxed and flowing, to buoyant and vigorous.

Dances are on the 2nd and 4th Fridays of each month, starting at 8:00 pm. For more information, contact Steve at (818) 799-1349, or Bill at (213) 216-0413.

STATEWIDE '87 Pasadena, California

Pasadena, home of the Rose Bowl and the Rose Parade, will be the site for the Statewide '87 Folk Dance Festival, to be held from Friday evening, May 22 through Monday, May 25. The unusual circular gymnasium of Blair High School at Glenarm and Marengo, will be transformed into an old fashioned rose garden for 13 hours of dance events on Saturday and Sunday.

The Friday night pre-party and all subsequent late night dancing will take place in the wood-floored lounge of Throop Memorial Church, 300 S. Los Robles Ave. All music for the after parties will be live, featuring three well-known musicians, Michael Lawson, Maimon Miller and Stewart Brotman

The Institute will be divided between Saturday and Sunday, from noon to 2 pm each day. The committee is excited to have confirmed Moshiko Halevy as one of the teachers. Several possibilities are still being explored for the second teacher.

A highlight of the weekend will be the dance concert on Saturday night starring our own nationally known company, AMAN, along with a number of ethnic groups presenting dances from each of the world's continents. This event will be held in the historic San Gabriel Civic Auditorium, and will give us an opportunity to see an even broader spectrum of dances than our own repertoire covers.

There will be one major change from recent years' schedules. The installation of new officers will take place at a dinner on Sunday evening, rather than at a morning brunch, so that we can all sleep in a bit Sunday and not have to rush to get to the Institute. For this same reason, we hope the dinner will appeal to people other than officers, who might not otherwise attend.

On Monday we will conclude with the traditional picnic and dancing in a nearby park. The famous "Ojai Style" bar-b-que, chicken or tri-tip steak, will be available. You will have to make a reservation in advance to be sure of getting in on this treat.

Headquarters hotel will be the Holiday Inn, 303 E. Cordova St (phone 800-238-8000). They are offering reduced rates of just under \$60 for a double room. There are a number of other motels priced under \$50 in the area. A list will be included with the Festival application material.

Applications will be available to regional councils and clubs from mid-January on. If you have questions, please write or call one of the co-chairs:

Dorothy Daw, 12527 Chadwell Av., Lakewood, CA 90715, (213) 924-4922 or

Lila Aurich, 24013 Hartland St., Canoga Park, 91307, (818) 348-6133.

TANCHAZOK Hungarian Dance Parties

Preston Ashborne

Tanchazok are an attempt to re-create some of the feel of a community dance of the 19th century. There is something really special about being immersed in another ethos for an

evening - being a villager, as it were. While real villages would, of course, do their own 'brand' of dances, the Tanchaz is modified a little for modern tastes by playing cycles of dances (ie: girl's dances, lad's dances, group dances, then couple dances) from several villages or regions.

A number of Southern California folkdancers have been having a great time at the Tanchaz in this area. For the past few years, our community Tanchaz need was served by the Karpatok Ensemble, but they could no longer do them.

The Westside Club (see Club Activities) in Culver City decided to have Tanchazok as its monthly special event. Members of AMAN Orchestra decided they wanted a chance to play Hungarian music at Tanchazok. So the two groups joined forces, and once again there are monthly Tanchazok in our 'village'. The musicians are playing as "Transmania" on the 4th Saturday of every month.

For those who are new to Hungarian dance, and/or intimidated by the level of sophistication required, there's no need to be. From 7:30 to 9:00, the best teachers of Hungarian dance in the area (plus guest teachers) will be teaching the cycles. Also, throughout the whole evening, there will be a Learning Circle conducted by a teacher or experienced dancer. A Learning Circle means that an area will be set aside on the floor for beginners to learn the basic patterns for the DANCE BEING PLAYED. This is how it would be done in the real village; so why not do it this way in OUR "village"!



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The Advertising Manager will be on a commission. Anyone interested should call either Marvin Smith, (213) 385-7944 or Teri Hoffman, (213) 653-2923. Both phones have answering machines, so you can leave a message if nobody is home.

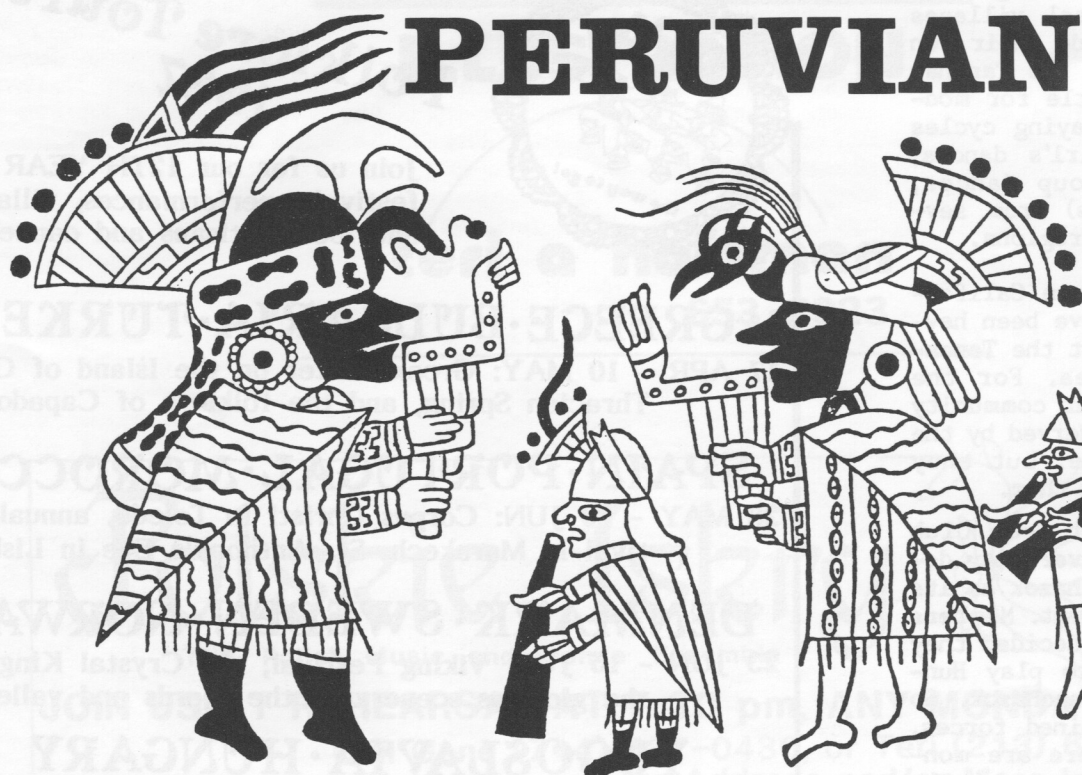


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mondays and wednesdays
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time and place





PERUVIAN

Dance and Culture

Laura Bracamonte

Peru is a dancing society. There is not one manifestation of life in Peru that does not involve some form of dance. In Peru, dance is a sublimation of everyday occurrences and deeds and of the philosophical and religious nature of the people. It is as rich as the society and it reflects the concepts and values that Peruvians have regarding the world and human life. It could be said that in Peruvian society, dance is an instrument of life because it not only contains the essence of life, but it also contributes to the subsistence and continuity of the society.

Dance reflects Peruvian society through its different phases of history. According to Peruvian ethnomusicologist Cesar Bolanos, the history of the musical and choreographic arts in Peru dates back 15,000 years. In remote times, nearly 2000 years ago, it represented the creations of the Quechua people. These are better known as the Incas, the magnificent

civilization of Peru which flourished there before the Spaniards came to the American continent. Dance later assimilated the elements coming from the Western world, principally from the Spaniards who conquered Peru beginning in the third decade of the 16th century. The ancient Quechua people absorbed and transformed Spanish cultural elements into their own culture, creating new forms of dance and music. Along with the Spaniards came the African Blacks, brought to work as slaves. These also influenced the physiognomy of Peruvian dance, producing more new forms of music and dance. These three cultural strains: Indian, Spanish and Black, are the primary sources from which Peruvian music and dance developed in history. The coming together of these strains, however, did not occur as a simple addition of elements; it was an intense cultural blending taking place over many years and historical circumstances that produced a new culture, different from the

original component cultures, with new forms, personality and concepts. This new culture (originally referred to as Mestizo or Criollo referring to its national character) constituted Peruvian culture. The process of cultural blending or mestizaje was the original base for a rich dance and music tradition which has developed with such character to this day.

The function of dance is omnipresent in Peruvian culture. It is part of the regular cycle of life, including birth, puberty, marriage and death. The symbolic content of dance is drawn from the complex of religious and mythical beliefs of the people, from the patterns of relationships between the individuals and their environment and from their feelings of identity with their society. Through history, dance manifestations have evolved in deep correlation with the lives of people. Dances have varied their forms and accents according to social changes

and those featuring modes that no longer exist have disappeared or are dying out. Some forms of dance that have lost their social function have remained as gorgeous pageantry.

A general classification of Peruvian dances should be done according to their historical origin: in (1) dances of pre-colonial origin and (2) dances of post-colonial origin. Pre-Columbian music and dance is that created by the ancient inhabitants of Peru (pre-Inca and Inca cultures), prior to the advent of Western civilization: starting approximately 15,000 years ago, much of this music and dance remained unaffected by the Spanish culture through the centuries and can still be seen today. We know about pre-Columbian music and dance through archaeological sources, mainly pictographic figures found on pottery, such as scenes of people holding hands in circles showing dance poses as musicians are playing instruments. With the advent of the Inca Empire around the year 1400 A.D., music and dance underwent a revitalization, since the Inca emperors were very fond of music and dance and included these in their royal ceremonies.

Archaeological sources for pre-Columbian music and dance are supplemented by written descriptions by such early chroniclers as Garcilaso de la Vega and Felipe Huaman Poma de Ayala, both of whom were born of Inca mothers to Spanish fathers. Garcilaso described Inca instruments and their method of performance, their sound and significance, as well as the technical features and functions of Inca music and dance. He reports that the Incas (rulers and populace alike) had a smooth and stately style of dancing, without leaps, jumps and the like. He informs us that only men danced. In large groups (200-300 people) dancers stood side to side and held hands or passed one arm around the other's waist and danced in long lines. In his book, "Royal Commentaries of the Incas", published in 1609, he describes how Inca

soldiers fighting during the conquest came marching back into Cuzco, their weapons in their hands, dancing to celebrate the deeds of the Incas in war. He informs us that "these dances declared the greatness and excellence of the Incas in battle, their skill and perseverance, their patience and kindness in suffering the insolence of the enemy, their clemency to the vanquished, their prudence and wisdom." (Vega 1871 (1609): 279). Garcilaso also tells us how the festivities that followed the triumphal entrance of the soldiers and the worship in the Temple of the Sun were impressive occasions for singing and dancing to the accompaniment of drums and flutes, clay or shell, trumpets, gongs, clappers, seed rattles, bronze rings and various kinds of pipes, and these celebrations would last, amidst eating and drinking, from several days to a month. Garcilaso reports that these celebrations also featured dramatic presentations and tragedies on feats of past kings and other heroic themes and comedies with agricultural or homelike themes. He describes these dramas as narratives, or dialogues sung by one or two persons with an assisting chorus. He indicates that the parts were played or sung by nobles and military officers, sometimes by the chief Incas themselves, and that they were interposed as part of public dances. He also notes that there was as much singing and dancing at those religious fiestas (with many days of processions and rites) as at the agricultural rites (Vega 1960 (1609):333-4).

Dances of post-colonial origin emerged after the Spanish conquest of 1532, resulting from the merging of the European with the Indian culture. This mingling, from the 16th century onwards, constitutes the process of mestizaje, whose outcome is the mestizo music and dance. Acculturated Indian people adopted and modified European instruments, poetry, musical systems and dances, as well as created others to suit

their customs and beliefs. Syncretism was the definitive character of the new forms. This feature is evident today in many Indian rites and ceremonies and in the music and dance associated with them. For example, the K'CANCHIS, a popular Andean dance, is danced to pentatonic melodies with songs with Christian lyrics translated into Quechua, the Indian language.

The cultural transformation, retranslation and integration of cultural elements not only created new forms but, more significantly created new functions. Syncretic music and dances symbolized things of another universe. For example, the Catholicism of the Indians only faintly resembles that of the Spaniards, as evidenced in Indian religious festivities such as Corpus Christi (X-mas) in which even baby Jesus becomes "Nino Manuelito." Another example is the new symbolism of the Spanish bullfighting which became the "Yawar Fiesta" or "Festival of Blood" for the Indians. These illustrate how, with acculturation, not only the forms but the content of dance, costume and paraphernalia assume a new function, reflecting the new Indian universe.

Another important element comprising post-colonial dances was the Black influence. African Blacks were brought by the Spaniards as slaves since the very beginnings of the conquest. These settled mainly on the Coast of Peru where they developed a rich musical and dance tradition which came to be known as Afro-Peruvian folk lore, in which Indian and Spanish elements were assimilated into their African heritage.

Successive contacts with other European cultures further influenced mestizo music and dance. On the Peruvian Coast and in some lower elevations of the Andes, this gave rise to the so-called 'criollo' music and dance, now representative of urban mestizaje and exhibiting a national character.

Today, Peruvian dances can be classified geographically in three main areas and to these geographical areas correspond different ethnic, historical and sociological backgrounds. These areas are the Coast, the Andes and the Amazon. Those of the coastal area show more Hispanic and Black influence. As the mountains become higher, Hispanic and Black elements weaken and Indian elements begin to predominate. Dance and music of the Amazon area is the least studied of them all. We know that the Incas did not colonize most of the population living in these tropical forests. Nevertheless, this area shelters more than 30 aboriginal groups, speaking a variety of languages.

Aside from the historical and geographic criteria mentioned for classifying Peruvian dances, a more meaningful criterion would probably be to classify according to content and significance, that is, according to the role they play in society. Basically: a) religious dances, b) totemistic dances, c) war dances, d) satirical dances, e) pantomimic dances, f) amusement dances, g) agricultural ~~can~~ and h) processional dances.

A. THE ANDES

Andean dance and music today present two major types. The Quechua and the Aymara.

1. THE QUECHUA

The Quechua are the Indian descendants of the Incas, their music and dance often being described as Inca. It is the most widespread Andean music and the one that exhibits the richest tradition. Quechua Indians speak the Quechua language, and like their Inca ancestors, are famous for their terrace cultivation and irrigation canals, their breeding of llamas, alpacas, guanacos and vicunas, their woven materials, pottery, and, above all, their social constitution with its system of ayllus or clans and their remarkable organization of work. The distinctive quality of Inca music



INCA...Peruvian music & dance ensemble

and dance survives in twentieth century Quechua music which can be distinguished from the music of other Peruvian Indians.

Their music and dance relate to most activities of Quechua life, the most popular being agricultural and love songs and dances. Their songs may be sung in either Quechua or in Spanish, or in alternation of both. Their music is characteristically pentatonic, and generally consists of four or more musical phrases of short duration repeated throughout. The oldest and most typical musical instrument is the *gueña*, a flute made of cane, bone or wood which dates back to the pre-Inca periods and is one of the oldest musical instruments known today. Other instruments are pan-pipes and drums, particularly a small drum called *tinya*, played side ways the the musician.

The main song and dance form of the Quechuas is the *Huayno*. This accompanies almost all occasions in their lives. It is the most popular dance-song form in the Peruvian Andes. The *Huayno* can have a lyrical or joyful character, and can be solemn or playful, depending on the occasion in which it is sung or danced.

The dance is a semi-open coup-

le dance, done in large groups. Partners do not hold each other, though they sometimes hold hands or onto each other's waists. They relate to each other mainly by facing, changing places, crossing, etc.

2. THE AYMARA

The other major Andean music and dance tradition is the Aymara, also called the *Colla*. These Indians were conquered by the Incas, but maintained their own musical tradition, which survives to this day. This group is located in S.E. Peru, mainly in the area of Puno, a high Andean plateau approximately 3800 meters above sea level, where Lake Titicaca is located, between Bolivia and Peru. The most characteristic types of Aymara music are instrumental, played by ensembles of *sicus* or pan-pipes of different pitches. Aymara panpipe ensembles may include panpipes from one to four feet long and up to twenty five musicians. Aymara music is more melodic than Quechua, while Quechua music is more rhythmic. There is a preference for triple rhythm and less rhythmic variation than in Quechua music, which typically may vary between 2/4 and 3/4 and 4/4 rhythms.

Here is an illustration of three dances from the Andean



INCA...Peruvian music & dance ensemble

region, belonging to these two major Indian dance traditions. Q'Canchi is a very old dance from the Quechua tradition. It is danced in the religious ceremonies of the Feast of the Holy Cross (early May) and St. Sebastian's Day (January 20). It commemorates the Inca governors from the time of the Empire. The dancers are preceded by the Warajok, a figure of authority who carries a silver staff. In the religious feasts, pentatonic melodies are sung with Christian texts translated into Quechua. So, this dance, as done today, features the characteristic of syncretism.

The second Andean dance is the Huayno. This is also danced in Cuzco on joyful occasions. The dance and the song lyrics often include love themes expressed with humorous poetry.

Casarasiri is a festive dance from the Aymara tradition, done by couples who wish to be married. This dance shows European influence over Indian elements. The name is an Aymaran derivation of the Spanish word, casar, which means, 'to marry'. Joyful groups of couples do the Casarasiri expressing their expectations and feelings for getting married. This is one of the most popular traditions in Puno.

B) THE AMAZON

These dances of the aboriginal groups of the Amazon forests dramatize myths, codify their laws and represent their cultural and religious history. Rites associated with the life cycle and fertility are extremely important. These people are hunters, fishermen and farmers. Their rites are accompanied by music, songs and dances. The musical instruments include panpipes, trumpets, flutes and rattles.

The music of most of the forest Indians is characterized by imprecise pitches, that sound like quarter-tones, and by unmeasured styles. Singing is commonly wordless.

C) THE COAST

The dance and music of this area is representative of Peruvian dance mestizaje. That is, it contains the elements of the three major sociocultural groups that mingled in Peruvian society--Indian, Spanish and Black. This cultural mingling can be seen in various combinations, often with the predominance of either Hispanic or Black over an Indian base.

Coastal music, though retaining Quechua musical elements, is distinguished from the lat-

ter by its scales and its harmonic accompaniment on harps, guitars and other guitar-like instruments (laud, cuatro, guitarrilla) and a simple triple rhythm of highland Quechua music. Harmony was introduced as a result of the harp and guitar accompaniment; the diffusion of European scales led to extra notes being added to the closed pentatonic system of Andean music.

The two major influences in Peruvian coastal music and dance are the Hispanic and the African. These two have developed into the two main genres of Coastal Peruvian music and Dance: Criolla and Afro-Peruvian.

Criolla dance and music is the popular form for most occasions and celebrations. It accompanies many events such as birthdays, weddings, births, religious events such as street processions, lyrical occasions, such as the loss of one's beloved, etc.

This genre exists principally in the coastal urban centers. Due to the leading role of these centers in the present modernization of the country this type of music and dance tends to become the national trend.

The most popular criolla music and dance forms are the Vals and the Marinera. The Marinera is discussed later in the magazine in an article by

The Vals is a social couple dance done in closed ballroom position. It's danced at almost every social celebration in Peru. Though it's mostly a Coastal genre, it has now spread to the rest of the country, and regional interpretations can be found.

1) THE VALS

The Vals is originally from Lima, where it appeared around the year 1875. Various influences have merged in its formation, of which the Viennese Waltz is the most obvious. It also was influenced by the Andean Yaravi, a melancholic song type, the Spanish Jota,



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a lyrical song type. Later, it developed a festive character as well.

The classical instrumentation for the Vals consists of two acoustic guitars, one playing the main melodic line and the other playing chordal accompaniment, and a cajon, which is a wooden box with a sound hole in the back providing percussive accompaniment. For this, the musician sits on the cajon and strikes it between his legs. There are from one to three vocalists as well. Hand clapping also accompanies Vals songs.

The lyrics of the Vals songs reflect the life of the people. Most frequent themes are love, drama, nationalism, and historical events. The song texts deal with current events and love stories. Themes are often sentimental in nature, love songs of melodramatic character abound but there are also many of festive, good-humored, satirical or comic character.

2) THE MARINERA

The Marinera is one of the most representative dances of Peru. For its popular appeal, it has been called the "national dance of Peru." It is an open couple dance, in which dancers never touch. It is usually danced by one couple at the end of a special event or celebration. This confers to the dance an enhanced importance, since it is deemed the "grand finale" of many special events.

The origins of this dance are still obscure. There is disagreement among scholars as to its Hispanic or African origin. It is known to have derived from an older Peruvian dance called Zamacueca from which the Argentinian Zamba and the Chilean Cueca also originated, nearly three hundred years ago. At present, it is most representative of the Peruvian mestizaje and it is danced by mestizo Indians, Hispanics and Blacks, each offering its own version.

The Marinera is a courtship dance, happy and festive, with humorous, bawdy lyrics with many double meanings. In its courtship character, it expresses the people's conceptions about the male-female relationship. The woman expresses coquetry and being demure, the man ribaldry and certain aggressiveness. In general, the rule is that the dancers must maintain elegance and decorum. The end symbolizes the triumph of love.

The Marinera is performed only by those with the necessary expertise. It is not done by everyone, as is the Vals. It is usually done once, at the end of an event, by one couple while the rest of the participants circle the dancers and provide an ambience for the dancers by handclapping, and verbally supporting and complimenting the dancers with calls and encouraging phrases. Sometimes, a second couple dances after the first one has finished, or, nowadays, at the

same time, though this is not the ideal.

THE AFRO-PERUVIAN TRADITION

This tradition began with the first Africans that were brought to Peru by the Spaniards. The Black presence was notable primarily on the coast. Concentrations of Blacks were to be found in the major fertile river valleys along the coast, working in the valleys and farms mainly on the southern coast. As early as the 1540's, religious brotherhoods or societies called *cofradías* were begun among the Blacks (Tompkins 1981:20). These concerned themselves with the spiritual and physical welfare of their members and thus created a certain degree of community. As the slaves' identification with former ethnic groups waned with succeeding New World generations, a new Afro-Peruvian community and culture arose. Abolition of slavery was declared in 1854, and was finally realized in 1865 under President Ramon Castilla. The most important result of these political and moral struggles was a greater sense of national unity - both politically and culturally - reflective of the process of *mestizaje*. The blending of musical character-

istics derived from the Hispano-European, Indian and African traditions replaced much of the music of the slaves and evolved over several centuries to constitute the Afro-Peruvian tradition.

Dance and music of the Blacks of Peru is characterized by its brilliancy and intensity of style. The music is characteristically in 6/8 rhythm with much syncopation and rhythmic variation. Percussion instruments abound, of which the *cajon* described for the *Marinera* is the most popular. This appears to have been invented by the Blacks, who show great dexterity in the playing of this instrument. Another instrument peculiar to the Blacks is the *quijada*, which is a donkey's jawbone, which is struck on the side to cause the teeth to rattle in their sockets. Guitars, voices and handclapping are also used in this genre.

Afro-Peruvian music and dance is generally festive and joyful, although there are also some laments or sad songs with a very melancholic flavor. The texts of the songs speak about elements of everyday life, such as food, housekeeping, baby raising, etc. They also have love and erotic themes.

Some of the laments sung today refer to the slave times.

Afro-Peruvian dance is characterized by agile movements of the shoulders. The body position is flexed and relaxed for the dancers, the singers and the musicians.

The most popular Afro-Peruvian dances at present are the *Festejo* and the *Alcatraz*.

THE FESTEJO

This is a lively open couple dance done at most social celebrations of the Blacks. It exhibits many sudden turns, jumps and brisk movements. It is a dance done to a fast tempo and is usually accompanied by calls and verbal expression from the dancers.

THE ALCATRAZ

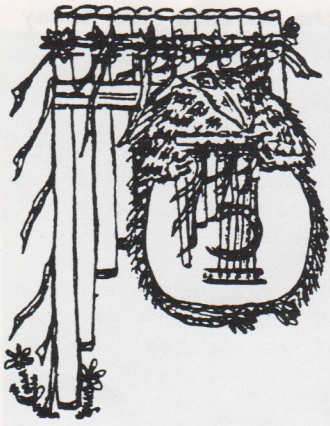
This dance is of an erotic nature. It is a couple dance in which the dancers bear lit candles and try to burn a piece of paper saturated with a flammable solution that they fasten at the back of their waists. This paper is called *alcatraz*. The partners take turns in doing this. With agile and precise hip movements, the dancers try to avoid getting their *alcatraz* burned. Rather than a serious ritualistic erotic character, the dance of the *alcatraz* has a festive a light erotic flavor.



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INCA

THE PERUVIAN MUSIC & DANCE ENSEMBLE

PERFORMERS OF PERUVIAN MUSIC AND DANCE

Profiles by Preston Ashburne

Did you know that Peruvian music had African as well as Incan influences? I didn't. I've learned this and more while preparing this issue of Scene. The majority of the material for this issue was generously supplied by Laura Bracamonte, Artistic Director of INCA, and some comes from my own experiences attending performances by INCA and SUKAY.

I will lead off our Peruvian theme with sketches of these groups and of the cultures they represent.

INCA consists of 3 'musicos' and 4 superb dancers and sometimes guest artists. They do dances from all regions of Peru, always to live music. This group debuted 4 years ago at the L.A. Street Scene. It was founded by Laura Bracamonte, who is currently doing her MA thesis in Peruvian dance at UCLA, and Guillermo Bordarampe. Except for Guillermo, who is from Argentina, all the performers are from Peru. Laura told me that she tries to convey through her choreographies the social context in which each dance would be done

INCA usually brings its colorful costumes directly from Peru. Peru is far from being a homogenous cultural area. It has a rich variety of cultures which include various elements



of Indian, Spanish, and African cultures mixing, blending, and yet remaining distinct in a potpourri of combinations. The costumes are varied, ranging from African-looking to very European looking to Hispano-Indian. Sometimes they dance barefoot, sometimes in sandals, and sometimes in boots. Lots and lots of color; or pure white with touches of red. Simple single layers or multiple skirts over long tunics.

The Indians from the Andes wear heavy, handmade woolen garments, dyed by hand in bright fuchsias, oranges and yellows. Everyone always wears a hat (at 18,000 ft. in the thin air, it's a good idea!), and each community has its own hat style. Women wear from 8 to 12 skirts at a time, with inner skirts less flared than outer ones so that when they dance, they bell out to form a 'flower' of many petals. The Central Andes are more Spanish

in style, with lots of lace, and in Huancayo there is typically fancy embroidery and sheer or shiny silks. The Coastal regions are the most Spanish-influenced, with more whites and reds (the National colors) with flared skirts and ruffles. The African influence appears in colorful light cotton dresses with yellow, blues and oranges, mostly influenced by Spanish styles. The Afro-Peruvian dances, as you might expect, have hip and shoulder movements and the dancers sing as they dance.

Have you heard of a musical instrument called the Cajon? No, I hadn't either. Just one more thing I learned from Inca! The cajon is, as its name implies, a wooden box. Yup, a box. Some are fancy. They have lids. The big ones you sit on and beat with your hands and feet, the small ones with lids you hit and you bang the lids. They're great percussion instruments.

Of course, Inca also uses many other traditional Hispano-Indian instruments to produce a variety of beautiful tunes with traditional Afro-Indio-Hispanic rhythms and melodies, as well as 'valsés' and polkas. When I saw them perform, I had trouble hearing the rhythms for the waltzes. It was later explained to me by Guillermo Borrdarampe, that they were obscured thus: the guitar(s) are playing 3/4 rhythms, but the percussion instruments were doing it in 6/8. They also do some beautiful Zampona (panpipe) pieces; some traditional melodies, Huaynos and such, things that I had heard before done by Sukay and others; but Inca gave them their own styling, with more dynamics in tempo. I saw them do their musical finale, "Mariana en el Solar", would you believe, played on donkey jaws. Yes, asinine mandibles.

Another thing I hadn't realized, was the great variety of dances there are from Peru. Some look like Veracruzano dances, others look almost Hungaro-Roumanian, and some steps are straight out of Ireland! There's a comical dance called something about Llameritos (llama-herders) that uses masks and cuerdas (lengths of rope used the way kerchiefs are often used elsewhere) and reminds me of Kanasztanc (the Hungarian Swineherd's dance).

An Afro-Peruvian tune with the obscene name "Mueva tu cucu" translates (mildly) to "shake your bootie". A fascinating Afro-Peruvian dance is called "Alcatraz". No, not named for the prison island, but for the bird we know as the Pelican. The dancers wear a 'tail' of white or colored paper, and carry a lit candle. Are you getting the picture? While both of you are dancing, you have the candle to light the 'tail' of your partner, who is trying to light yours, while

you are trying to avoid being lit, while your partner is also trying to avoid being lit, etc.



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MARINERA LIMNEA:

Dance of the Central Coast of
Peru
Beverly Keyes

From: ANGF Journal, Vol. VI,
No. 1. With permission from
the editor, Susan Cashion.

The Marinera Limena is a variation of the national dance of Peru. There is a great deal of controversy over the origins of the dance. The Hispanists believe in Spanish origin of the dance and relate it to the Fandango of Spain and to the Basse danse, Cotillion, Minuet, Quadrille, and others which were danced throughout Europe and its colonies (i.e. Peru). The Africanists trace characteristics of the dance, and especially the name, to Africa. From the Semba and the Lundu of West Africa are traced the Lando and Zambalando going to the Zambacueca (another name for the Zamacueca) and then to the Cueca (called Chilena in Peru) which is renamed the Marinera in 1879 in honor of the sailors (marineros) who fought in the war against Chile. There are so many characteristics of the Marinera that point to both sides that it is probably a synthesis of dances from both continents which has developed throughout hundreds of years.

Costuming

The clothing worn in these dances has always been that which was in style at the time and what was normally worn at a party. Generally the men wore shirts and pants and the women wore dresses with full skirts. When the dances began to be performed, semi-typical costumes evolved based on the everyday dress of the people who danced it. In the case of the Marinera, the national colors red and white have often been adopted as the color scheme of the costumes.

Music

The traditional instruments used in the Marinera are two guitars and one cajon. The cajon is a wooden box about 18" high by 15" wide by 10"

deep, with a 4" round sound hole in the back side. The musician sits on top and plays the front and sometimes the side faces. The right hand usually beats the basic rhythm while the left hand plays the ornamentation. In earlier days anything that could be struck and would make a sound was used, but now boxes are specifically constructed.

The Criollos sometimes add castanuelas. There is always one or more singers who may also be guitarists. The role of the singer is the most difficult and important because the dancers and musicians must all follow him. Besides leading and cueing, the singer must know all the rules in order to improvise. The famous singers are so adept that they improvise while singing and include verses about the dancers and people around them. Accompanying the singer and instruments are the guapeos (calls) and palmas (clapping). The guapeos are called by either the spectators, the singers or the musicians. They remark on the dancing or the music, or express admiration for the same. The singers and spectators may clap during the Marinera, and the dancers may clap during the introduction. The rhythm of the Marinera is 6/8 and the clapping sequence is on beats 1, 3 and 4, with a stronger clap on beat 1. The songs used in the Marinera may be in minor or major key. The song texts often have love or nationalistic themes.

The Marinera Limena is quite organized. It is actually composed of two dances, the Marinera and the Resbalosa. The Resbalosa is faster and allows the dancers and musicians to improvise and show off. In the usual manner, the Marinera is played once, then an improvised poem of four lines is said



by the singer and followed by the Resbalosa. For the long version, someone will call out "de cinco, tres!" (three out of five). The musicians will then play two Marineras, one Resbalosa, one Marinera and end with a Resbalosa. In this order, three out of five of the dances are Marineras.

The Marinera itself is organized into the introduction, in which there is no singing, and three rhyming verses. The actual verses of a Marinera are not improvised, but it is usually lengthened by adding vocables or words such as madre and andar which are improvised and do not change the meaning of the verse. The first and second verses have four lines each, but they finish with a "tying formula". Both verses must be 'tied up'. This is done by repeating the first line of the first verse at the end of it and repeating the first two lines of the second verse at the end of it. The third verse (the end of the Marinera) is ended with a closing formula of two lines.

The Resbalosa is organized into two basic parts, the Resbalosa and the Fuga. The full order of the dance is this: introduction (without singing), Resbalosa, Llamada (calling), and Fuga. The Resbalosa itself also consists of two or three verses called puesta (stance or issue), contestacion (answer), and a possible contrapuesta (counter-stance). The llamada is the calling or introduction of the fuga. The contrapunto begins with the first fuga and is a competition between singers to see who can improvise best. In a contrapunto many fugues are sung (in one event, 22 were counted). A contrapunto doesn't always occur, and in such a case only a few fugas are sung.

Dance

The Marinera is the national dance of Peru and the Marinera Limnea is the variation done in the central coast. Both the Blacks and the Criollos (the Mestizos with high percentage of Spanish blood, as well as Black descendants of African slaves, and mixes of the two) dance it, each with their own style. Traditionally it is danced with only one couple; in the social setting it is still done this way but in performances there are sometimes more. Each dancer carries a white handkerchief in the right hand. The man either puts his left hand into his front or back pants pocket or holds his jacket or vest with it. The latter is especially common to the Blacks. The woman holds her skirt with her left hand and lifts it somewhat.

Throughout the dance, the dancers are in a different world, relating only to each other. The dancers exhibit elegance and grace mixed with modest flirting and coquettish behavior. During the dance the man pursues the woman in order to conquer her. She eludes him and resists, but her flirting teases him and shows her interest. He continues to follow her until the end when he wins

her. He must portray masculinity and she, femininity. They dance in opposition to each other, never turning their back unless both are turning. The place from where they start is very important and the woman returns to her place before being 'conquered'.

Basic Choreographic Arrangement of the Marinera Limnea

1. Introduction. There is always an introduction during which a couple takes its place on the floor. The man asks the woman to dance and leads her onto the floor. He offers her his right elbow and, walking in time to the music, escorts her to her place. While in place during the introduction, they may shift their weight in time to the music, or just stand there in an elegant and flirtatious manner.

Verse 1

2. Paseo. When the singing begins, the dance starts with the paseo (stroll). This always includes the saludo to one's partner. The dancers do a saludo in the center, then go to the partner's place and usually make a turn, and then go back to their places, making another saludo in the center. This is finished by a vuelta (turn in place).

3. Avance and Pasos. The couple advances to the center and improvises with several steps until the verse ends. A good dancer is one who does many steps (pasos) and dances each one no more than four times.

4. Cambio de Sitio. During the tying formula of the first and second verses, a cambio de sitio (change of place) is done. The dancers may turn where they are, then change places, and make another turn in the new place.

Verse 2

5. Avance and Pasos. Same as in number 3.

6. Cambio de Sitio. Same as in number 4.

Verse 3

7. Avance and Pasos. Same as in number 3 except that few pasos are done. A vuelta may be done before starting the escobillado.

8. Escobillado. This is a brushing step that is quite flirtatious.

9. Vuelta and Pose Final. In the last line of the verse a turn in place is done which ends in a Pose Final during the ending strums of the guitar.

Choreographic Arrangement of the Resbalosa

1. Introduction. This is purely instrumental. The dancers return to their places, moving in time to the music.

Resbalosa

2. Paseo de Resbalosa. Similar to the Marinera's paseo, but the dancers do not return to their own side. In the other's place, the instead do two vueltas (in the Resbalosa the turns are always done one to the left and one to the right, except in the final vuelta which is one to the right).

3. Avance and Pasos. Same as number 3 in the Marinera. This is ended by two vueltas during the remate (ending formula).

4. Escobillado. Same as number 8 in the Marinera but may include variations.

Llamada

5. Cambio de Sitio. The partners change places and do two vueltas.

Fuga

6. Pasos. Same steps as in the Marinera.

Note: 5 and 6 are repeated as often as the musicians continue to sing the llamada and fuga.

7. Vuelta and Pose Final. Same as number 9 in the Marinera.

ILLUSTRATION

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INTERNATIONAL FOOD



THE COOKING OF PERU

Miriam Nadel

The most striking aspect of Peruvian cuisine is its emphasis on yellow foods. Many anthropologists suspect this preference is traceable to sun worship during the Inca Empire. Whatever its origin, yellow foods are predominant in Peru. Peruvian potatoes are yellow (both "white" and sweet potatoes), hot yellow peppers appear in stews and salads and palillo, a yellow spice, is used as a coloring, as well as flavoring, ingredient. In addition, there is an abundance of yellow squash and corn. The predominance of native elements to Hispanic ones further suggests that this is a remnant of Inca food ritual.

The historic development of agriculture in the Inca society still plays an important role in the food of Peru and, in fact, that of Europe as well. Terraced planting and elaborate irrigation schemes enabled the production of such foods as potatoes, squash, beans, and corn - all of which were incorporated into the diets of the Conquistadors. The rugged terrain was unsuited to grazing and the only meat available consisted of deer, llama and guinea pigs. The Spanish contribution to Peruvian food is responsible for the popularity in modern Peru of beef hearts and various meat stews. However, these are still served with the native potatoes, peppers and spices.

Fish has also been important in Peru since the time of the Inca, when runners were kept by the chief to fetch fish from the ocean to the highlands. The best known Peruvian fish preparation is ceviche

(raw bass or scallops marinated in lime juice). The lime juice is sometimes replaced by the juice of bitter seville oranges and is accompanied by sweet potatoes.

Most Peruvian sweets are similar to those of the rest of Latin America and include a variety of pastries and puddings. Goat milk is generally used to prepare puddings. An unusual dish is a fruit compote called mazamorra morada, which is made with water in which purple corn has been simmered. This water lends a lemony taste to a mixture of peaches, apricots, pineapple, pears, cherries and quinces. The compote is finally dusted with cinnamon and sugar before being served.

1. Combine lemon juice, cayenne, salt and pepper in bowl. Add onion, separated into rings and set aside at room temperature.

2. Boil potatoes in their skins until tender. Drain, peel and keep warm.

3. In a blender, whirl cheese, peppers, palillo and cream until smooth. Heat oil in a heavy pan, pour in cheese mixture, reduce heat to low and cook, stirring constantly, until sauce is smooth.

4. Line a platter with lettuce leaves. Arrange potatoes on the platter and pour sauce over them. Arrange eggs, corn and olives around potatoes and top with drained onion rings.

Papas a la Huancaína (Serves 4-6)

1/4 C lemon juice
1/8 tsp cayenne
salt to taste
pepper to taste
1 med onion sliced thinly
8 med potatoes
3 C Spanish cheese, chopped
(such as queso fresco)
1 or more hot yellow peppers
minced
1 tsp palillo or 1/2 tsp turmeric
1 1/2 C heavy cream
2/3 C olive oil
lettuce leaves
8 black olives
4 hardboiled eggs, halved
2-3 ears corn, cooked and
cut into 8 slices

Seco de Carne (Beef Stew) (Serves 6)

4 T lard or oil
4 cloves garlic, minced
1 med onion, chopped
1 tsp cayenne
3 lbs beef chuck, cubed
2 C beef stock
salt & pepper to taste
2 T cilantro, chopped
juice of 1 lemon
2 lbs potatoes, boiled and
halved

Heat fat in a large Dutch oven and saute garlic, onion, cayenne and beef until meat is browned. Add remaining ingredients except potatoes. Cook, partially covered, over low heat for 1 1/2 hours or until beef is tender. Transfer to large serving platter and surround with potatoes.

CLUB ACTIVITIES

FEDERATION CLUBS

ALIVE FELLOWSHIP FOLK DANCERS (INT'L)	Wednesday 7:30-9pm	(714) 677-7404 Wayne English	(714) 677-7451	MURRIETA HOT SPRINGS, Alive Polaritys Resort	Please no smoking, no alcohol or food. Veg. Health Resort.
CABRILLO INT'L FOLK DANCERS	Thur. 7:30-10pm	(619) 449-4631 Pat Coe, Inst.		SAN DIEGO, Balboa Park Club Building Balboa Park.	Int. adv dances -Tues Beg, inter on Thurs
CHINA LAKE DESERT DANCERS	CALL FOR TIME	(619) 446-7795 (619) 375-7136		Call for location Call for location	Int. workshop Int. dancing; some teaching
CONETO VALLEY FOLK DANCERS	Monday 7:30-9:30pm	(805) 498-2491 Ask for Gene		THOUSAND OAKS, Cultural Ctr., 482 Green Meadow Dr.	
CRESWOOD FOLK DANCERS	Monday 8:15-10:30pm	(213) 478-4659, (213) 202-6166 Beverly Barr, Inst.	(213) 202-6166	WEST L.A., Brockton School, 1309 Alhambra Ave.,	Int'l -Int. level -excellent teaching -new camp dances
DESERT INT'L DANCERS	Mon. 7-10:30pm	(619) 343-3513 Sam & Vikki Inst.		PALM SPRINGS, Leisure Center Cerritos & Baristo Rd.	Beg. 7-8, int. 8-10:30 pm; Ya'akov Eden co-teaching!
ETHNIC EXPRESS INT'L FOLK DANCE	Sunday 8-10:30pm	Ron (702) 732-8743 Dick (702) 732-4871		LAS VEGAS, Glimman Ridge Rec. Rm. 3601 S. Cambridge (near Twain)	Int'l fd & teaching Members \$1, others \$1.50
FOLKARTERS	Friday 8-10:pm	(213) 338-2929		COVINA, Las Palmas Jr. High. 6441 N. LARK ELLIEN AVE	Beg. teaching 1st hr; int/adv. request follows.
HAVERTM FOLK DANCERS	Monday 8-10:30PM	(818) 786-6310 John Savage, instr.		VAN NUYS, Valley Cities Jewish Ctr. 13164 Burbank Bl.	
HOLLYWOOD PEASANTS	Wednesday 7:30-10:30pm	(213) 380-4355 or Ruth Oser 657-1692		WEST HOLLYWOOD, W. Hollywood playground 647 n. San Vicente	Last Wed. of month is all request night.
INTERMEDIATE FOLK DANCERS	Friday 8-10:30pm	(213) 397-5039		CULVER CITY, Lindberg Park, Ocean Ave. & Rivada Way	
KAYSO FOLK DANCERS	Fri. 9am-12 noon Sat. 12:30-3pm	(619) 238-1771 Soghomonian, instr.		SAN DIEGO, Casa Del Prado Rm 206 Balboa Park, on Sat. 4044 Idaho st.	Beginners Sat. 12:30-1:15pm
KIRVA FOLK DANCERS I	Wednesday 10am-1:30pm	(213) 645-7509 Rhea Wenke, instr.		WEST HOLLYWOOD, W. Hollywood Rec. Ctr. 647 N. San Vicente	Int. 10-11:45am Adv. Beg. noon-1:30pm
KIRVA FOLK DANCERS II	Tuesday 10am-1pm	(213) 645-7509 Rhea Wenke, instr.		LOS ANGELES, Robertson Park 1641 Preuss Rd. cor. Airdrome	10-11:30am adv. 11:30am-1pm, beginners
LAGUNA FOLK DANCERS	Wednesday 7:15-10:30pm	(714) 494-3302, 559-5672		LAGUNA BEACH, Laguna Beach Hi dance studio,	
LARIATS	Friday 3:30-6:15pm	(213) 322-1280 Tom & Nancy Mazzola		MESICHERSTER, United Methodist Church, 8065 Emerson Ave. L.A.	Int'l. folk/square/social. Grades 1st-high school
LONG BEACH JEWISH COMMUNITY CENTER	Sun. & Wed. 7:30-10:pm	(213) 426-7601		LONG BEACH, Long Beach high school dance studio behind tennis courts on Park Ave.	
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NICHEVO FOLK DANCERS	Tue. 7:30-10:30pm Wed 8-10:30pm	(805) 967-9991 Flora Cozman		SANTA BARBARA, Carrillo Rec Ctr., 100 E. Carrillo St.,	Wed: International Beg/Int. Tue: Scandinavian Int.
OTAJI FOLK DANCERS	Wed. 7:30-10pm	(805) 649-1570		OTAJI Ojai Art Center, 113 S. Montgomery	
ORANGE COUNTY FOLK DANCERS	Fri. 9-11:30pm	(714) 557-4662 (213) 866-4324		SANTA ANA, Santa Ana College W. 17th st. at N. Bristol	
PASADENA FOLK DANCE CO-OP	Fri. 8-11pm	(818) 749-6919		PASADENA, Throop memorial church 300 S. Los Robles	Beg 8-8:30 Inter 8:30-9
SAN DIEGO FOLK DANCERS	Mon. 7:30-10pm	(619) 460-8475 Sveilyn Frewett		SAN DIEGO, Recital Hall, Balboa Park	

SAN DIEGO INT'L FOLK DANCE CLUB	Wed. 7-10pm	(619) 422-5540 Stirling, Instr.	SAN DIEGO, Balboa Park club Balboa Park	ALL levels, beg. 7-8:15
SANTA MARIA FOLK DANCERS	Mon. 7-9:30pm	(805) 925-3981 (805) 929-1415	SANTA MARIA, Vet's Cultural Ctr. Pine & Firrelli	Beg. 7-8:15 then club requests
SKANDIA DANCE CLUB	Sept. 20 3-5, 8-11pm Oct. 18 3-5, 8-11pm Nov. 15 3-5, 8-11pm	(213) 459-5314 (714) 892-2579 (805) 969-2382	CULVER CITY, 9635 Venice Blvd DRANGE, 121 s. Center CULVER CITY, 9635 Venice Blvd	workshop @ 3/eve. dance @ 8 call (818) 901-7966 for special events.
SOUTH BAY FOLK DANCERS	Fri. 7:30-10:30pm	(213) 375-0946 (213) 541-1073	RANCHO BA LOS VERDES UU Church 5621 Montemalaga Dr.	Tchr Dorothy Daw 3rd Fri. Party nite each month 8:00-8:20 tching Ethel Hayman 8:20-8:45 tching Blith Sewell
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thur. 8:00-10:30pm	(805) 642-3931 (805) 985-7316	VENTURA, Loma Vista Elem School, 300 Lynn Dr.	Tching New & Review dances. 1/6/87 Geo. Tomov, adm. \$4
TUESDAY GYPSIES	Tues. 7:30-10pm	(213) 556-3791 Dave Slater, Instr.	WEST L.A., Felicia Mahood Ctr Aud. 11338 Santa Monica Blvd	ALL request program. tching 8:30 refreshments, inter & adv dances
VIRGILIERS FOLK DANCE GROUP	Tues. 8-10pm	Josephine CiveLlo Director	WEST HOLLYWOOD, Plummer Park, Fuller Santa Monica Blvd	Int. level- excellent teaching tch 7:30 -Dark Jan 2
WEST LOS ANGELES FOLK DANCERS	Fri. 7:30-10:45pm	(213) 478-4659, (213) 202-6166 Beverly Barr.	WEST L.A., BROCKTON SCH, 1309 Armacost Ave.	7:30-8:00 Review Teaching 8:30-9:00 Teach New Dances
WEST VALLEY FOLK DANCERS	Fri. 7:30-10:30pm	(818) 347-3423 (818) 887-9613	WOODLAND HILLS, Woodland Hills Rec Ctr. 5858 Shoup Ave.	Int'l dances. Beg. 9-10
WESTSIDE CENTER FOLK DANCERS	Tues. morning 9-12:15pm	(213) 389-5369 Pearl Rosenthal	WEST L.A., West-side Jewish Community Ctr. 5870 N. Olympic.	all levels, Request 9-12
WESTSIDE INT'L F.D. CLUB	2nd & 4th Fri. 8-12pm	(213) 459-5314 (213) 397-4567	CULVER CITY, Masonic Temple 9635 Venice Blvd	Class 7:30-9pm LIVE MUSIC !!
WESTSIDE TANCHAZOK	4th Sat. 7:30-12pm	(213) 397-4567 (213) 390-4168	Culver City, Masonic Temple 9635 Venice Blvd	"Dark" 1/1/87
WESTWOOD CO-OP FOLK DANCERS	Thur. 8-10:45pm	(818) 343-7621 (818) 998-5682	WEST L.A., Emerson Jr. H.S Boys Gym 1670 Selby Ave.	Tching 7:30-8pm
MELITTIER CO-OP FOLK DANCERS	2nd and 4th Sat. 7:30-10:30pm		MELITTIER, SORENSEN PARK, 11419 Rosehedge Dr.	
NON-FEDERATION CLUBS				
CALTECH HILLEL ISRAELI DANCERS	Sun. 7:30-10:30	(213) 260-3908 (818) 577-8464	Pasadena, Caltech Campus, Administration Wilson and California-Penthouse Floor.	Tching 7:30-8:30pm Dancing 8:30-10:30pm
CALTECH INT'L FOLK DANCERS	Tuesday 8-11:55 pm	(213) 849-2095; (714) 593-2645	PASADENA, Caltech Campus, Dabney Hall. Parking off Del Mar from Chester.	Teaching 8-9 pm; dancing after. Party last Tuesday of month.
CLAIREMONT FOLK DANCERS	Wed 7:30-10:00pm	Christi Perala	CLAIREMONT MCKINNA mens college 9th at Clairemont.	International-heavy on Balkan
DANCE WITH MARIO CASSETTA	Mon 7:30-10:15 Wed 7:30-10:15	(213) 656-3150 (213) 743-5252	Temple Beth El, 1317 Crescent Heights Performing Arts 3131 Figueroa	ALL levels welcome. Listen to Mario 9-11 am. KFFK
DEL MAR SHORES INT'L FOLK DANCERS	Monday 6:45 & 8:15	(619) 475-2776 Geri Dukes	DEL MAR, Mira Costa College 9th & Stratford ct. Del Mar.	Start Sep 23, 8wk session, Beg at 6:45 & Inter at 8:15pm.
GREEK FOLK DANCE CLASS	Thursday 1-3 pm	(213) 769-3765 Trudy Bronson,	VAN NUYS, Valley Cities Jewish Com- munity Center, 13164 Burbank Blvd.	Beginners 1-2 pm; Intermediate 2-3 pm.
KAZASKA	Sunday 9 pm	(213) 478-5968; Boj Greenblatt	WEST L.A., Japanese Inst., 2110 Corinth, W.L.A.	7:00pm Beginners 8:00pm Inter. open dances follows classes
KYPSSELL	Friday 7:30-midnight	(213) 463-8506 (818) 798-5042	Pasadena, Vasa Hall 2031 E. Villa	Tching 7:30-8:45 ALL Levels welcome
LONG BEACH INT'L FOLK DANCERS	Tuesday 7:30-10 pm	(213) 434-0103 Beck Offner,	LONG BEACH, Unitarian Church, 5450 Athenon	Beg. 7:30; Int/adv. 8:30 pm Party last Tuesday of month.
TEMPLE BEIH HILLEL DANCERS	Wednesday 10 am -12 pm	(213) 769-3765 Trudy Bronson,	NORTH HOLLYWOOD, 12326 Riverside Dr.	Beg. to inter. levels, Int'l Folk and fun dances.
TEMPLE B'NAI DAVID	Wed/7:15-10 pm Thurs/9:30 ah-1 pm	Miriam Dean (213) 391-8970	LOS ANGELES, 8906 Pico Blvd CULVER CITY, VA Mem. Aud., 4117 Overland	Int'l, beg. inter. Easy dances 1st ht. Reviews and new dance.

UNIVERSITY OF RIVERSIDE F.D. CLUB	Friday 8-11:30 pm	(714) 369-6557 Shezri	BARN STABLE, UNIVERSITY exit off 60 East; across from Campus Security	Int'l & beg. Party last Fri. of mo. Free!
UCI DANCE CLUB	Sunday 7-10pm	(714) 854-9767 Lou & Lerore Pechi	UCI, Fine Arts Village Studio #128	Balkan and International Requests 7:30-10pm
USC ISRAELI DANCERS	Thur 7:15-10:30	(213) 478-5968 Edy Greenblatt	USC, Hillel, 3300 Hoover (across from Hebrew Union College)	7:15 Beg; 7:45 Int, 8:30 Gen. Dark Oct. 2.
ROYAL SCOTTISH COUNTRY DANCE	Mon, Thur 7:30-9:45pm	(714) 856-0891 Frank Carmonito	Irvine, Huntington Beach, call for location	Beg. & Int. Shirley & Jan Inst. Beg. & Int. Jan & Bob Inst.
ROYAL SCOTTISH C.D. SAN DIEGO BRANCH.	Mon, Tues 7-10pm Fri 7:30pm	(619) 270-1595 (619) 276-7064	San Diego, Casa del Prado Balboa Park,	
BEGINNER'S CLASSES				
BEGINNING ISRAELI & INTERNATIONAL	Tue 7:45-10pm	(213) 437-4232 (213) 375-5553	Thea Huijgen Ginger McAlle	New class starts Jan. 15; instructor Thea Huijgen
CARRILLO INT' FOLK DANCERS	THUR 7:30-10pm	(619) 449-4631 Pat Coe.	SAN DIEGO, Balboa Park Club Balboa Park.	
CULVER CITY BEGINNERS CLASS	Thur. 7:30-9:30pm	(213) 202-5689	CULVER CITY, Iri Rcom of Vet. Memorial Bldg., 4117 Overland Ave.	
CRESTWOOD FOLK DANCERS	Monday 7-8:15pm	(213) 478-4659 Beverly Barr Inst.	WEST L.A. Brockton Sch. 1309 Armoost Ave.	New Class! Beg. start anytime Ok to stay on for interim. class precedes regular club dance.
SAN DIEGO INT'L FOLK DANCE CLUB	Wed 7:00-8:15 pm	(619) 422-5540 Alice Stirling	SAN DIEGO, Balboa Park club, Balboa Park,	
BEGINNING SCANDINAVIAN FOLK DANCE	Mon 7:30-10 pm Wed 7:30-10 pm Tue 7:30-10 pm	(714) 533-8667 (213) 459-5314 (805) 969-2382	ANAHEIM, Cultural Ctr. 931 Harbor, CULVER CITY, Peer Gmt. 3835 Watseska, SANTA BARBARA, 100 E. CARRILLO	New class Sep 8: Ted & Donna New class Sept: Bob & Carol New class Aug 5: Dan & Flora
SUPRA MADRE FOLK DANCE CLASS	Monday 8-9:30 pm	(818) 441-0590 Chuck Lawson,	CALL FOR LOCATION	
WESTWOOD CO-OP FOLK DANCERS	Thursday 7:30-9 pm	(213) 655-8539 (213) 202-6166	W.L.A., Emerson Jr.Hi, 1670 Selby, behind Mormon Temple.	Beginners can start anytime. Dark 1/1/87
YUGOSLAV-AMERICAN CLUB	Monday 7:30-10 pm	(213) 832-6228 Anne Turkovich,	SAN PEDRO, Yugoslav-Amer. Club, 1639 S. Palos Verdes St., corner of 17th St.	Beginning folk dance instruction.
SOUTH BAY BEGINNERS DANCE CLASS	Fri. 7:15-8:30pm	(213) 375-0946 (213) 541-1073	Rancho Palos Verdes Unitarian Church 5621 Montemalaga	after classes join South Bay dancers Dark 3rd Friday each month
TEMPLE ISATAH FOLK DANCERS	Tuesday 8-10:30 pm	(213) 478-4659, Beverly Barr,	WEST L.A., Temple Isatah, 10345 Pico	Beg. and Inter. dances taught old and new. excellent teaching
THOUSAND OAKS FOLK DANCERS	Thursday 7:30-9 pm	(213) 498-2491 Gene Lovejoy,	THOUSAND OAKS, Conejo Community Center, at Dover & Bendrix	
VARODNI BEGINNERS FOLK DANCE CLASS	Thursday 7-8 pm	(213) 421-9105 (714) 892-9766	LONG BEACH, Hill Jr. Hi gym, 1100 Iroquois	Soft-soled shoes only, General dancing after class til 10:30
PASADENA CO-OP BEGINNERS CLASS	Friday 8:00-8:30 pm	(818) 794-6919	PASADENA, Throop memorial church 300 S. Los Robles	Sponsored by Pasadena Co-op.
KAYSO FOLK DANCERS	Saturday 1-3 pm	(619) 238-1771 Soghomonians	SAN DIEGO, 4044 Idaho St., North Park Recreation Center	
LAGUNA BEGINNERS FOLK DANCE CLASS	Sunday 7-10:30 pm	(714) 553-9667, (714) 494-3302	LAGUNA BEACH, Laguna Beach Hi, Girl's Gym, Park Ave. at St. Anns.	
USC ISRAELI DANCERS	Tuesday 7:30-10:30 pm	(213) 478-5968	LOS ANGELES, USC Hillel, 3300 Hoover (across from Hebrew Union College)	Class 7:30-8:30 Beg. welcome
INT'L RENDEZVOUS FOLK DANCE CLUB	Saturday 8-11 pm	(818) 787-7641 (818) 988-3911	VALLEY, L.A., Valley College Field House, 5800 Ethel Ave.	Tchq. 8-9 pm, open to requests 9-11. Int'l w/ emphasis on Israeli.
SANTA MONICA COLLEGE FOLK DANCERS	Wednesday 7:30-9:00pm	(213) 458-8311	SANTA MONICA, City College-municipal pool Rec, Road	Beg/Inter start Oct 8 for 8 wks Instructor Tikva Mason
BET TORAH FOLK DANCERS	Monday 7:30-9:00pm	(213) 283-2035	Alhambra. Bet Torah, 225 s. Atlantic.	Beg/Inter, on going Tikva Mason instructor



Folk Dance Scene

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